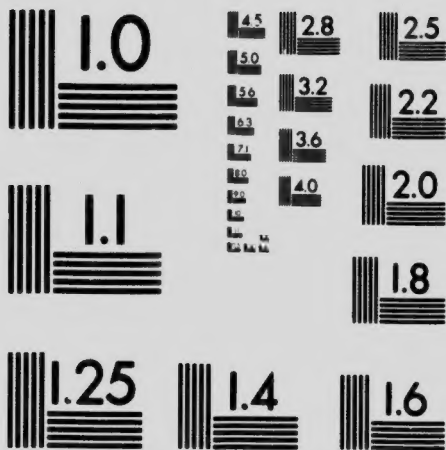
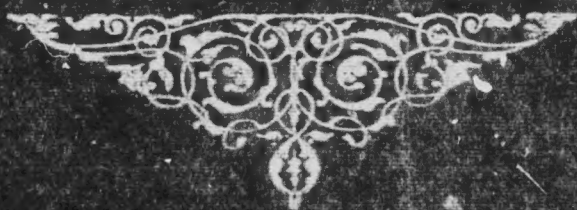




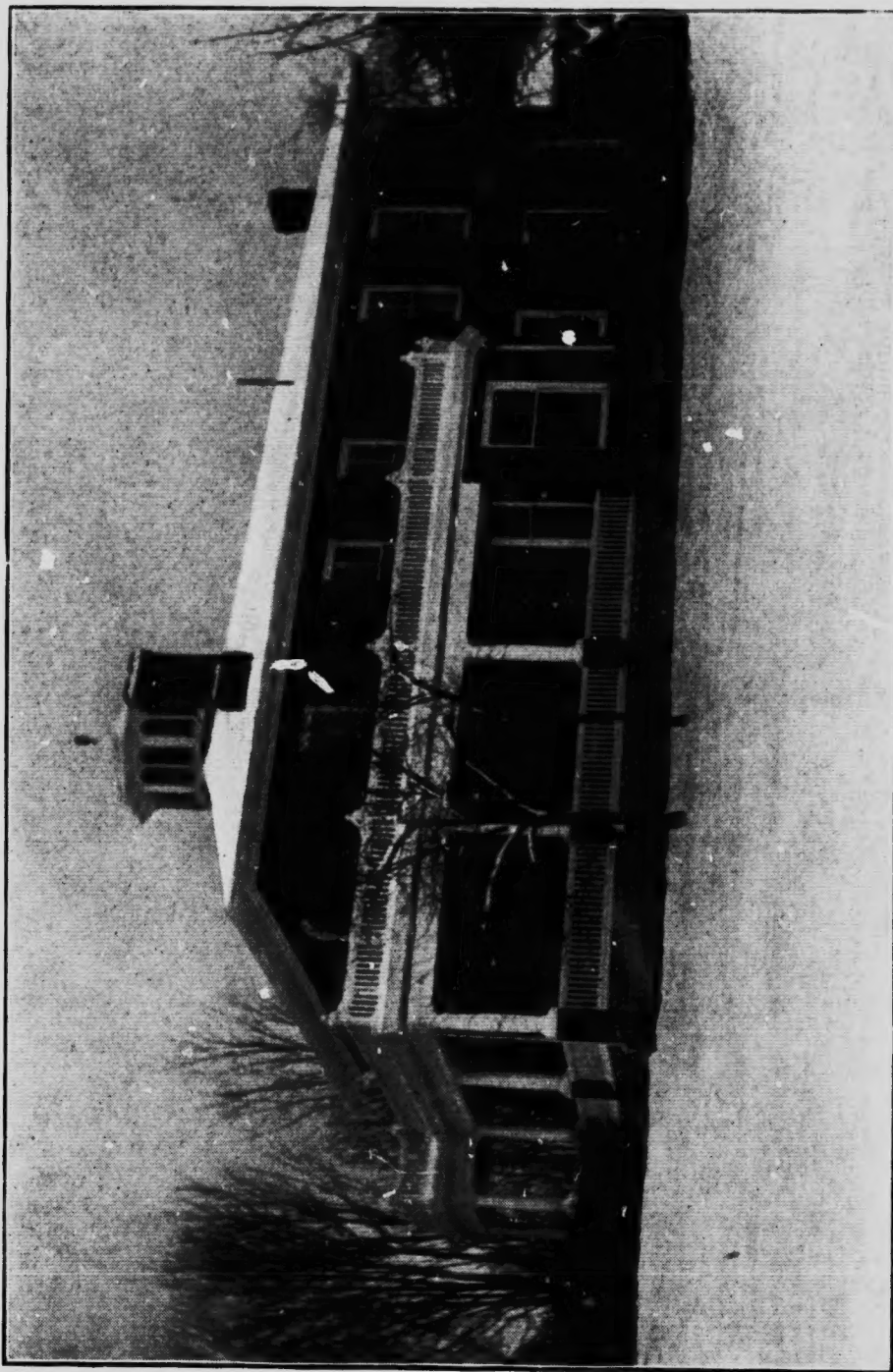
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STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

**PETERBOROUGH
CONSERVATORY
OF MUSIC**



SYLLABUS

PETERBOROUGH, ONT., CANADA

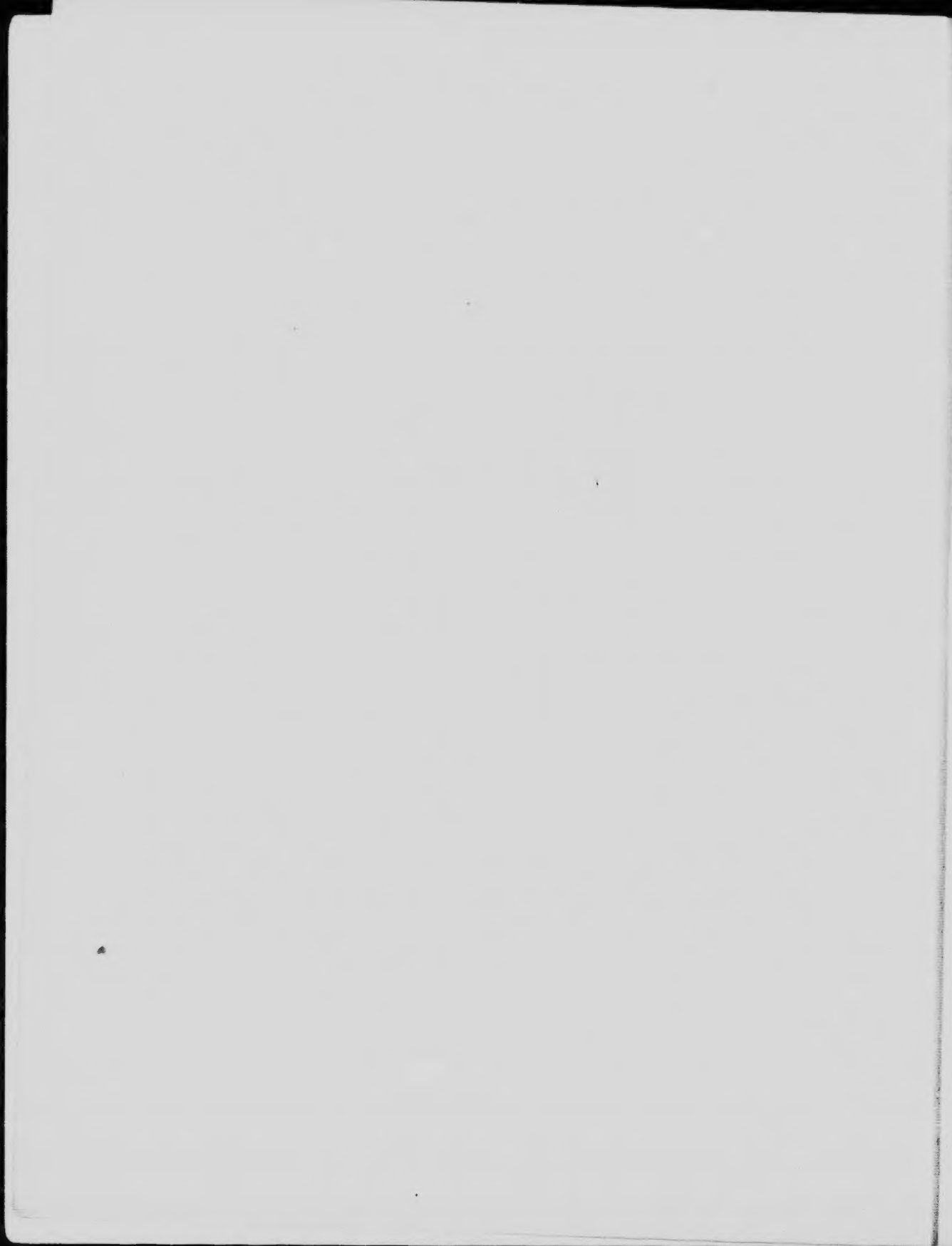


THE PETERBOROUGH CONSERVATORY OF MUSIC

PETERBOROUGH
CONSERVATORY
OF MUSIC

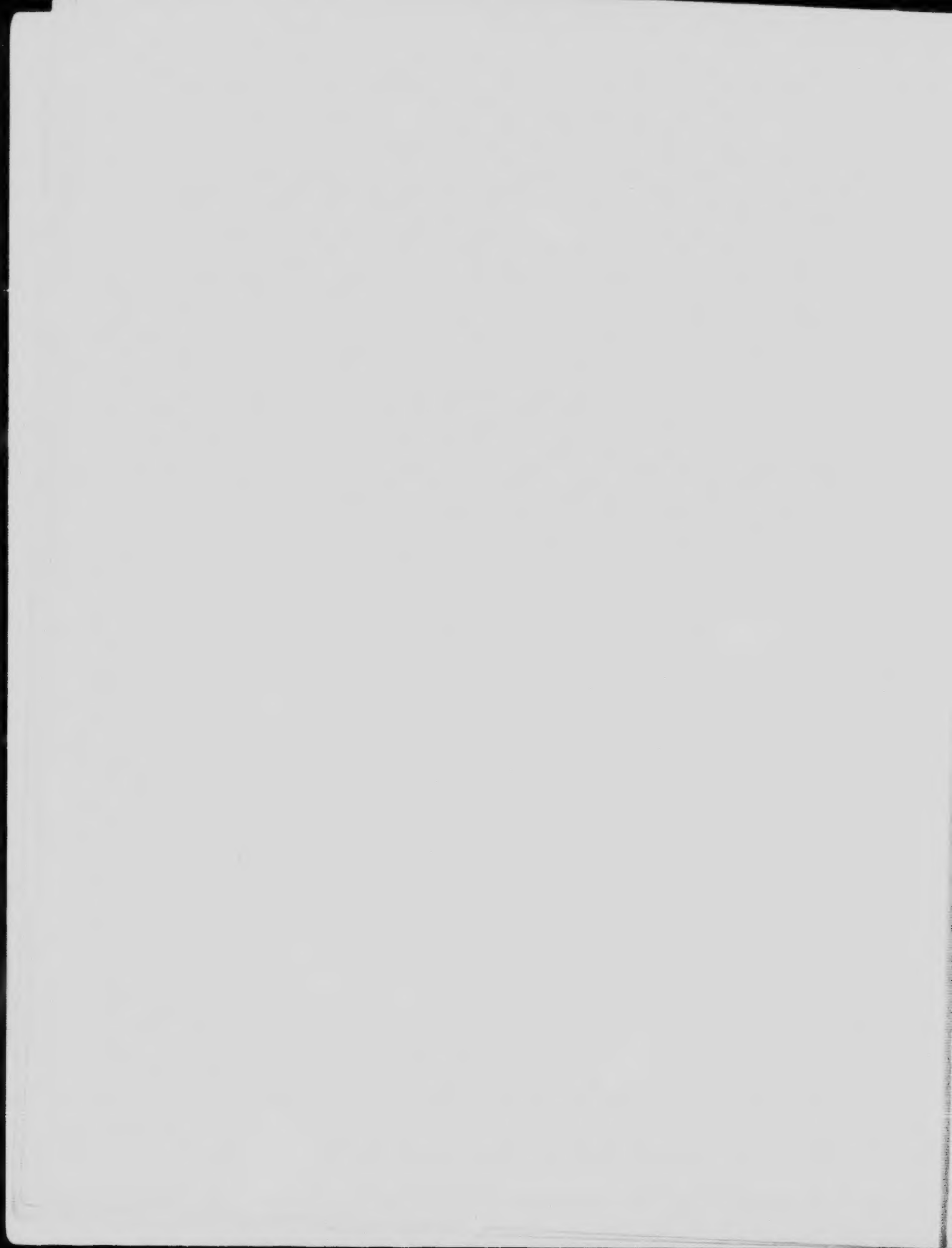
SYLLABUS

TUITION, EMBRACING
ALL STUDIES OF MUSIC;
VOCAL, INSTRUMENT-
AL, THEORY, HAR-
MONY, COMPOSITION,
MUSICAL HISTORY AND
ACOUSTICS. • • •



EXAMINATIONS

THE OBJECTS of the Conservatory of Music, in addition to affording a thorough training in the several departments, embraces the preparation of pupils for the Examinations of The University of Toronto, with which the Peterborough Conservatory of Music will be affiliated. Those who desire may be prepared for Examinations at the Toronto Conservatory and also at The College of Music, Toronto.



I N T R O D U C T I O N

THE PETERBOROUGH CONSERVATORY OF MUSIC has been organized with the object of affording instruction in Music and the kindred Arts. The thorough study of music is so complex and its mastery so difficult, that it is not to be acquired by the study of one of its branches alone.

The Conservatory, therefore, so organizes its curriculum that all pupils in its regular courses shall pursue those theoretical branches and receive thorough tuition as may be most conducive to accomplishing the object in view, whether to qualify as a teacher of one or more branches of the profession or to acquire individual proficiency.

The Conservatory will endeavor not only to give pupils thorough instruction but to surround him or her with a musical atmosphere, which shall be at once a stimulus and a discipline. Thus it will be seen, that the student receives a competent and satisfactory training and secures as well, assuming that proficiency be attained, the official endorsement of the institution.

Students may enter for any study or branch or combination of studies and branches as desired. It will be the aim of the Management and Faculty to afford instruction of the most thorough character and in accord with the systems pursued in European Conservatories.

Of the salient advantages offered by tuition in a well equipped Conservatory little need be urged, it being very generally recognized that there are substantial benefits accruing to the pupil over a method of individual instruction.

INTRODUCTION

Having the means to engage instructors of the highest attainments, the pupil benefits from such instruction. Studying with his or her fellows the ambition to excel keeps the pupil fully abreast of the work, and the incentive to gain or merit the endorsement of the Conservatory is a propelling force in attaining the object sought.

It may be taken as established that the teachers in such an institution as the Peterborough Conservatory of Music are most satisfactorily competent in their several specialties. None other would be capable of imparting such instruction as pupils have a right to expect, will be afforded, and to keep pace with the needs, not only of the pupils but with a feeling of progress and advancement. It will be the aim of the Faculty to encourage ambition to excel, but to at the same time direct that ambition in the lines of solid and material accomplishment.

Artistic tastes develop from the frequent contemplation of works of art. In like manner the formation of refined musical taste can only be accomplished by frequently hearing music of the highest order interpreted by capable performers.

The performance of each piece selected for analysis will be preceded by a critical examination as to its structure and by a comprehensive exposition of its distinctive features and peculiar beauties.

A very important feature of the teaching "system" by the Peterborough Conservatory of Music will be the lectures on musical subjects and composers by competent instructors.

In the following pages will be found full information with regard to the several courses of study, and which it is suggested that those purposing to enter the Conservatory as students, should carefully peruse.

THE CONSERVATORY

THE Conservatory buildings are admirably situated, in a central locality, at the corner of Hunter and Rubidge Streets, in Peterborough, and very convenient and accessible. The property is located in the most desirable residential part of the town, in a block adjoining those which contain St. Andrew's Church, (Presbyterian) and St. Peter's Cathedral, (Roman Catholic).

The building is commodious, with modern equipment, well lighted, heated and furnished. Special attention has been given to secure for pupils in attendance a home in every respect, and one in which the studies may be pursued under the pleasantest auspices.

Mention may be made of the ample public parks, recreation grounds and local institutions all of which lend to the locality an attractiveness not excelled in the cities.



THE FACULTY

THE Management are pleased to be able to announce the following members of the Faculty.

HARRY FIELD, Piano Pedagogue.

ALICE H. ROGERS, Piano Theory.

ALICE MAUD ROBISON, Piano.

MABLE HARRISON, Piano.

ESTELLA FOY, Kindergarten.

W. E. FAIRCLOUGH, F.R.C.O., Organ Theory.

AUGUST WILHELMJ, Voice.

W. MAURICE VAN DER WATER, Voice

HEINRICH KLINGENFELD, Violin.

GILBERT MARKLE, Violin.

HENRY S. SAUNDERS, Cello.

L. N. WATKINS, Mandolin, Guitar and Banjo.

E. U. GIBBS, Clarionet and Saxophone.

AMY K. BENNET, Art.

REV. E. A. LANGFELDT, M.A., German.

J. V. CUSIN, French, Italian.

RUPERT GLIDDON, (Musical Director) Piano.





RUPERT GLIDDON
DIRECTOR



THE DEPARTMENTS

IT cannot be over estimated the advantage of a Conservatory System of teaching music over private instruction. By employing a staff of thoroughly competent teachers, an opportunity is afforded students to be taught by specialists, who are in every way masters in their respective branches. At the Conservatory students live in a musical atmosphere and through frequent opportunities of hearing the performance of the members of the staff and of pupils who have attained a high degree of proficiency, they are stimulated to greater efforts and more rapid progress.

Recitals and Concerts will be given at frequent intervals by pupils and members of the staff, free to students.

The following list of departments of instruction are each under the direction of a specialist :

School for Vocal, Pianoforte, Organ, Violin
Cello, Mandolin, Banjo and Guitar.

Theory, including Harmony, Counterpoint,
Instrumentation. Composition, Musical History
and Acoustics.

Orchestra and Band Instruments, Kinder-
garten Music Method.

Students of the Conservatory have, in addition, the advantage of attending, free of charge, classes in Introductory, Theory and Sight Singing.

T U I T I O N F E E S

TERM consists of ten weeks, two lessons per week.
 LENGTH OF LESSON:—Private, one half hour each;
 Class, one hour each; Kindergarten Class, 45 minutes.

Special arrangements may be made for such as desire lessons more or less frequently or of greater or less length.

Fees payable in advance.

Money orders and Cheques should be made payable to the order of the Peterborough Conservatory of Music.

KINDERGARTEN—Estella Foy	(Class)	\$5 00
PIANOFORTE .. —Ida B. Sanderson.....		6 00
Alice Maud Robinson		8 00
*		10 00
*		12 00
Alice H. Roger	}	15 00
Rupert Gliddon		
Harry Field		45 00
VOICE.....—W. Maurice Van der Water.....		20 00
August Wilhelmj		40 00
THEORY.....—W. E. Fairclough, F.R.C.O.		
1 hour lesson, per week, private.....		30 00
1 hour iesson, per week, in class 4		7 50
1 hour lesson, per week, in class 6		5 00
Alice H. Roger		
1 hour lesson, per week, private.....		15 00
1 hour lesson, per week, 2 in class.....		8 00
1 hour lesson, per week, 4 in class.....		5 00
ORGAN.....—W. E. Fairclough, F.R.C.O.		30 00

TUITION FEE

VIOLIN.....	—Gilbert Markle.....	\$10 00
	Henrich Klingensfeld	30 00
VIOLINCELLO..	—Henry S. Saunders	20 00
MANDOLIN, GUITAR AND BANJO—	L. N. Watkins.....	10 00
	Special arrangements for classes	
CLARINET AND SAXOPHONE—	E. V. Gibbs	10 00
CORNET AND BAND INSTRUMENTS—	Rupert Gliddon.....	10 00
LANGUAGES...	— <i>German</i> , Rev. E. A. Langfeldt	
	<i>French</i> } J. V. Cusin	
	<i>Italian</i> }	
	Classes of six (ten lessons.....	4 00
	Private class, one to four persons, ten	
	lessons.....	\$5.00 to 13 00
ART	—Amy K. Bennet, (Per term of 12 lessons)	
	Painting from Life (oils)	6 00
	Drawing from Life	5 00
	Painting from Objects (oils)	5 00
	Painting from Objects (water colors)..	5 00
	Drawing from Objects (charcoal)....	4 00
	Out door sketch class	6 00

*To be appointed



RULES AND REGULATIONS

PUPILS are required to regulate their conduct according to the usual discipline of public institutions.

Not to take any private instruction outside of the Conservatory without the express permission of the Director.

Not to unite with any musical institution or society or co-operate in concert, without first obtaining the Director's approbation.

Pupils are requested to come at least five minutes before their lesson, so as to begin promptly on time.

It is very important that pupils should adhere to the exact plan of practice laid out for each one, individually.

Students who cannot conveniently practice at home can find every accommodation at the Conservatory, where first-class instruments are at their disposal for practicing, two hours per day.

Each pupil will be presented with a complimentary season ticket for all concerts given during the season.

Pupils not residing in Peterborough and wishing to attend the Conservatory, can obtain board in town at moderate terms, on reference of the Director.

The tuition fee is payable monthly, quarterly or yearly, and strictly in advance.

Two weeks' notice must be given before the expiration of the term of the pupil wishing to discontinue, otherwise the

RULES AND REGULATIONS

pupil is made responsible for tuition of the ensuing term. This provision is made to prevent loss to the Conservatory.

No excuse, except sickness, will be taken for lessons missed or neglected.

If prior notice is given to the Director, lessons missed on account of illness, will be made up during the term.

All music and musical goods must be paid for when received.



PIANOFORTE COURSE

DESIGNED to equip the student for a career as virtuoso, or teacher, or both is the Pianoforte Course. All students in the regular course are required to attend the Solfeggio Class during the entire course, or until they can pass the final examinations. They are also required to attend the classes in Sight Playing, also the Ensemble Class during their graduating year, and to practice and perform concertos with the orchestra when prepared. All full course students who enter below the advanced grade are required to take the Norma¹ Course when prepared to do so.

The theoretical studies required for graduation are : Solfeggio, Musical Theory, Harmony and Analysis, Lectures on Musicial History, Lectures on Orchestral Instruments, Lectures on English Literature.

In order that students may form a comprehensive idea of the literature of the Pianoforte they are required to have studied a repertoire averaging five pieces, selected from the following composers :—

Bach, Handel or Scarlatti, Mozart, Haydn or Clementi, Beethoven, Schubert or Weber, Schumann or Mendelssohn, Chopin, Liszt.

Modern composers : Brahms, Grieg, Tschaikowsky, Macdowell, etc.

COURSE OF STUDY

ELEMENTARY.—Conservatory course ; grades one and two finger exercise, Scale Studies, etc. ; Sonatinis and pieces by

COURSE OF STUDY

Kuhlau, Clementi, Bertini and Loeschorn; hand culture, notation and ear training.

INTERMEDIATE.—All forms of Technical Exercises, Scales Arpeggios, Double Thirds, Octaves and Studies by Czerny, Cramer, Clementi. Pieces by Mozart, Haydn, Bach, Schumann and Beethoven.

ADVANCE.—Studies by Clementi, Chopin, Henselt, Liszt. Pieces and Concertos by Bach, Beethoven, Chopin, Schumann and modern Composers. Sight playing, Ensemble and Orchestra Class, Accompanying.

INSTRUCTORS

H. M. FIELD, instructor in the higher branches of Piano Playing, stands at the head of his profession.

It is enough to say that Mr. H. M. Field is a native of Ontario (he was born in Aurora), and began his musical career in Toronto. (And in one respect, at least, this career is unique: Toronto and Leipzig—the new and the old—the leading musical centre of the Dominion, and the great musical centre of Germany—have been, each in turn, the strategic points from which, and to which, for the last 25 years he has served, played and taught).

Theodore Martens was his first master, who laid the firm foundation of good musicianship upon which the subsequent superstructure of artist and pedagogue rests. Then came hard work under W. Waugh Lauder, which brought rapid and pronounced artistic development, for in a short time the young

student had won recognition by his playing of such master-works as Beethoven's Waldstein Sonata; the Wagner-Liszt Spinnerlied and (with Mr. Lauder) Liszt's Dramatic Concerto for two pianos.

In 1874 Mr. Field entered the Royal Conservatory of Music, Leipzig, and after examination he was accepted as a pupil by such celebrated masters as Jadassohn, Klengel and Reinecke. In a short time he made his debut at a Conservatory Concert, playing the piano part of Beethoven's Trio in E flat Op. 1, No. 1. This brought him immediate recognition, and led to other appearances in which he won still greater honors by his playing Beethoven's C minor Concerto, Mendelssohn's G minor Concerto and Chopin's E minor Concerto. By this time Mr. Field had become a favorite pupil of Reinecke, who had been a pupil of Mendelssohn. Under Reinecke he prepared the Weber Concert Stück, which he played at a Gewandhaus Concert, where Reinecke was conductor. This brought him to the front rank, and Field and Von Bose were rated the best pianists for the year 1887.

Mr. Field then made a pilgrimage to Hans von Bülow, the great pianist and conductor, and the great exponent of Beethoven. Here he began the serious and exhaustive study of the literature of music from Bach to Liszt. Then followed his work under Martin Krause, the pupil and friend of Liszt, a pedagogue whom such world-renowned artists as Von Bulow, Sophie Menter, Arthur Friedheim, Alexander Siloti, Eugen D'Albert, and Arthur Nikisch honor and esteem. Here his

INSTRUCTORS

progress was marvelous, and his proficiency as a player gained him wide fame.

In 1888, M. Field returned to Toronto, where, as a pianist and teacher, he at once became prominent, but after two successful years he felt the necessity of further study, and again went to Prof. Krause, in Leipzig. During this period he gave numerous successful recitals, and became widely known as "Krause's best pupil," and also as a great exponent of "Meister's" methods. 1892 found him back to Toronto, where he remained teaching and concertizing with signal success until '96, when he received an urgent call from Krause, asking him to come to Leipzig as an associate teacher. This proved too tempting to be denied, and in '97, accompanied by a large class of Canadian and American pupils, he again located in Leipzig. His success there, as in America, both as a pedagogue and concert pianist has been phenomenal. To have achieved such success in Germany's greatest musical centre, Leipzig, even more than in his home city, Toronto, is an honor of which Mr. Field is justifiably proud.

MISS ALICE ROGER, instructor in Piano, pupil of Martin Krause, Leipzig, Germany, and Mr. H. M. Field, the distinguished Canadian Pianist, is one of our most successful and popular teachers. Miss Roger's work has gained for her large approval, and we add some interesting comment.

From Prof. Martin Krause:

"Miss Alice Roger, who studied for long with the noted pupil of my school, Mr. Harry Field, was also for a time my pupil. Her work

INSTRUCTORS

was characterized by great diligence and much intelligence. She has gained for herself a very excellent technic, plays very musically, clean and true, so that she will be of great value in her sphere of work."

• (Signed) PROF. MARTIN KRAUSE,
Pres. of Liszt Vereins, Leipzig.

LEIPZIG, April 17th, 1899.

It gives me much pleasure to recommend my talented pupil, Miss Alice Roger, as an excellent teacher of Piano.

Miss Roger is an admirable pianiste. Her touch is musical, her technique fluent and reliable, while her interpretations are distinguished by poesy and depth of feeling.

(Signed) HARRY M. FIELD.

Grassi St., 25.

UNIVERSITY OF TORONTO

"This is to certify that Miss Alice H. Roger has completed the course (for Bachelor of Music) in music to the end of the second year, in which year the subjects for examination are Harmony, Counterpoint, History of Music, Double Counterpoint and Canon, Fugue Acoustics and Practical Music."

(Signed) JAMES BREBNER, Registrar,
University of Toronto.

224 SOUTH PAULINA STREET

CHICAGO, 10th May, 1899.

Miss Alice H. Roger, of Peterborough, Canada, has asked me for a testimonial as to her musical accomplishments and ability, and I have much pleasure in stating that I know of them. Miss Roger studied with me for three years or more and she was always most thorough, assiduous, and conscientious; with her knowledge of harmony, counterpoint, form, etc., which she took with me, and her ability as a pianist, she is thoroughly equipped for a professional musician, and should be a good teacher.

She passed her examination Toronto most satisfactorily.

(Signed) ARTHUR E. FISHER, Mus. Bac.
A.R.C.O. and A.T.C.L., (Eng.)

Choirmaster and Organist St. Andrew's Episcopal Church.
Late Examiner in Music for University of Toronto.

THE ORGAN SCHOOL

THE COMPLETION of the Elementary Grade of the Pianoforte Course, or its equivalent, is required for admission to the Organ School.

The Organ Course is designed to provide a thorough and complete education as a church organist and choir master; for the advanced pupils there is added to the above a complete equipment as a concert performer.

The theoretical studies required for graduation are: Solfege and Dictation, Musical Theory, Harmony and Analysis, and Simple Counterpoint. In addition to the above, the pupil is required to attend the lectures on Musical History, Orchestral Instruments, Organ Construction, and English Literature, and the course in Choir-training and Accompanying. Advanced students receive instruction in Orchestral Score-reading and actual practice in playing upon the Organ the wind parts of orchestral score with the string orchestra.

COURSE IN CHOIR-TRAINING AND CHURCH-PLAYING

This Department has so been organized as to add actual practice and experience to most thorough instruction in Choir-training and Service-playing.

The work is divided between classes for practical work and lectures. In the former, instruction is given in the accompaniment of Anglican and Gregorian Chants, of Hymns

THE ORGAN SCHOOL

and Anthems, and special attention is given to improvisation in all forms of preludes, interludes and postludes, under the personal direction of the instructor.

INSTRUCTOR

W. E. FAIRCLOUGH was born August 29, 1859, in Barrie, Canada, and now resides in Toronto. He was educated at the Royal College of Music, London, England, where he studied the organ with Sir Walter Parratt, piano with Alfred J. Caldicott and theory with Sir Frederick Bridge. He was organist of Christ Church Cathedral, Hamilton, and St. George's Church, Montreal. He is now organist and choirmaster of All Saints' Church, Toronto, and examiner in practical music, University of Toronto. He is a Fellow of the Royal College of Organists, London, England.

COURSE OF STUDY

ELEMENTARY.—Study of Manual, Touch, Pedal-playing, Elementary Registration.

INTERMEDIATE.—Progressive Study of Registration, Composition for Church Service and for Concert Performance and Improvisation.

ADVANCED.—Advanced Course of Organ Compositions of all Schools. Concertos with Orchestral Accompaniment. Score-reading, Orchestral Score-playing with Orchestra Accompaniment.

VOICE CULTURE

INSTRUCTION in this department will be along the lines of the Pianoforte Course. Everything will be taken up that will assist in the development of the vocal artist and every possible advantage will be offered to students who wish to prepare themselves for the profession of music. As no vocal student can reasonably hope to achieve any great degree of proficiency without a general musical knowledge, a special course in Piano and Harmony has been arranged and pupils are strongly advised to devote considerable time to the practice of piano, and take at least one lesson per week in order that they may acquire a command of the instrument as accompanist.

INSTRUCTORS

The teachers in this department are both cultured vocalists and have been chosen on account of their particular ability as teachers. Herr August Wilhelmj is a pupil of the great Stockhausen, (method Garcia).

HERR AUGUST WILHELMJ has been a successful pupil of Professor Julius Stockhausen (the celebrated master of nearly all the great star singers like Hermine Spier, Van Roy, Amalie Joachim) Signor Galloers of Milan, teacher of Heinrich Vogel of Jensen, the celebrated composer and singer, at present intendant of the Grand Opera of Frankfort on the Main; and also of his grandmother, the favorite and most successful

pupil of Bordogni (Paris) and teacher and friend of Carmen Sylva (Queen of Roumania) and Jenny Lind.

Herr Wilhelmj has been brought up among the greatest musicians, who as friends of his father, were frequent guests at the latter's house. Among them were Liszt, Wagner and Bulow, Clara Schumann, Rubenstein and others.

Herr Wilhelmj sang several years leading parts at the Grand Royal Operas of Sheerin, Detmold, Cassel and Berlin Westend Theatre and Morvitz Opera, being by special appointment Chamber Singer to His Royal Highness The Grand Duke of Saxonburg. Among his successful pupils in Germany are H. Pilj, I. Tenor at the Leipzig Grand Opera and A. Heinrich, Tenor Buffo, at Berlin.

W. MAURICE VAN DE WATER, has attained marked prominence in the musical world, and he is a magnificent lyric tenor. He has studied under masters of continental reputation and possesses to a marked degree the faculty of imparting instruction, while his methods are in touch with the latest and best in the vocal schools.



STRINGED INSTRUMENTS

AS in the case of the pianoforte, the regular courses of graduation in Violin and Cello consists of a special course for the acquisition of Technique and study of Repertoire and a general course in Harmony, Analysis, Theory, Sight-playing and Orchestra Practice. Young pupils, who have not had access to a pianoforte, should at least receive an adequate preliminary training in all rudimentary matters such as rhythm, names of tones, major and minor modes, intervals, staff notation and a sufficiently trained ear before commencing the manipulation of the violin. Those found deficient in rudimentary knowledge are offered opportunities of acquiring it before receiving violin instruction.

INSTRUCTORS

H. KLENGENFELD, Violin

GILBERT MARKLE, Violin

HENRY S. SAUNDERS, (Toronto), Violincello.



V I O L I N C O U R S E

PRACTICAL

ELEMENTARY.—Technical Exercises, Major and Minor Scales, first to third positions. Pieces and Studies by Touri, David and Kayser.

INSTRUMENTAL.—Major and Minor Scales in all positions. Studies by Alaid, Kreutzer, Rode, pieces by Mozart, Viotti and De Beriot.

ADVANCED.—Violin School of David, Spohr. Studies by Kreutzer and Rode. Concertos by Spohr, Paganini, Mendelssohn, Bach, St. Saens and Beethoven.



VIOLONCELLO COURSE

ELEMENTARY.—Kummer's method for Violoncello. Technical exercises, Major Scales, in two octaves. Studies by Dotzauer, and pieces by Fitzenhagen.

INTERMEDIATE.—Technical exercises by Fitzenhagen, Cossmann. Scales in three and four octaves. Studies by Dotzauer, Franchomme and first part by Grutzmacher.

ADVANCED.—Technical exercises by Fitzenhagen, Klengel, Becker, Burger. Studies by Burges, Grutzmacher, (2nd part) Sonatas by J. S. Bach. Concertos by Romberg, Haydn, Schumann, De Swert, Golterman, Davidoff, Dvork, Echert, Volkman, Linder. Concert pieces by Servias, Tschaikowsky, Faure, Crossmann, Klenger, etc.



O R C H E S T R A

THE CONSERVATORY ORCHESTRA (conducted by the Director) is a complete organization, with full wind and brass, and offers the experience and routine necessary to become an efficient orchestral player. All pupils in the advanced grades of stringed and other orchestral instruments are required to attend this class, which is also open, on payment of a nominal fee, to students outside the Conservatory of Music.

The rehearsals are held twice a week throughout the year. Symphonies, Concertos and Overtures by the classic masters are studied, together with shorter works of modern writers, and performed in public. Students thus acquire the routine so indispensable to the experienced orchestra player.

In connection with the Orchestra, advanced vocal and instrumental students have the advantage of practice and performance. Composition students may have their compositions rehearsed and performed, if found worthy, while pupils in conducting have opportunity for actual practice. All students are allowed to attend the rehearsals, which are held twice a week throughout the year.



A

SOLFEGGIO AND SIGHT-READING COURSES

THE courses in Solfeggio (Vocal Sight Reading) and in Pianoforte and Violin Sight Playing are provided to meet the needs of all pupils deficient in the fundamental principles of music, such as rhythm, intervals, scales, etc., and who are unable to read vocal or instrumental music at sight.

The particular attention of all students of music is directed to the course in Solfeggio, which now includes both ear-training and sight-singing. By ear-training is meant the development of a discriminating, musicianly ear. The pupils are trained to write, in correct notation, musical phrases which are played or sung to them, beginning with the simplest phrase in the major mode, and progressing until difficult melodies in either major or minor can be notated with ease and facility. The sight-singing course begins with the simplest intervals and rhythms, progressing by easy stages until it includes the most difficult passages to be found in modern vocal music.

The lamentable lack of the ability to sing at sight on the part of the vast majority of vocalists should commend the Solfeggio Course to all who are ambitious to succeed as singers, even though they may not intend to take the full course and graduate. What the eye is to the artist the ear is to the musician. Although this would seem to be self-evident, there

are many who elect to study music apparently without the slightest appreciation of this important truth.

Proficiency in advanced sight singing, and in Pianoforte and Violin sight playing, is strictly insisted upon before graduation from the respective departments. Pupils in the graduation courses of the Conservatory are required to pursue the study of Solfeggio during their entire course, or until they can pass the final examinations.



WIND AND OTHER INSTRUMENTS

THE course of study for the various Wind Instruments corresponds in general with that of the Stringed Instruments. Candidates for graduation in this department must have completed the Intermediate Grade of the Piano Course, the course in History of Music and one year each of Harmony, Analysis and Theory, the same as for violin.

INSTRUCTORS

EUGENE V. GIBBS, Clarionet and Saxaphone

RUPERT GLIDDON, Cornet and Band Instruments.



THEORETICAL COURSES

The Theoretical Courses consist of 1. Solfeggio. 2. General Theory (scientific study of music). 3. Harmony and Analysis. 4. Counterpoint and Composition. 5. Canon, Fugue, Orchestration. 6. Conducting. 7. Lecture Courses on History of Music, Orchestral Instruments, Pianoforte and Pipe Organ Construction, and other subjects.

GENERAL THEORY

INCLUDES very comprehensive course in general musical knowledge, and embraces fully of all the important laws underlying the Art Science of Music. It aims to give to the student in a comparatively brief time that musical culture which can generally be acquired by the teacher only after years of experiment and practical experience. There are many points of musical study which it is impossible to touch upon during the time of technical study; the teacher may explain how a certain embellishment is to be played, but he certainly cannot pause in his lesson and explain all the rules governing embellishments to his pupil. A particular sonata may be studied, yet the teacher is unable to give a full comprehension of sonata-form to his pupil. There are many gaps such as these which it is the mission of the Theory Course to fill; it gives to the graduate something of the versatile grasp of his subject which is usually not attained in the study-chamber.

THEORETICAL COURSES

The course begins with Acoustics, a study of the physical laws of music, enabling the student to comprehend the principle on which each instrument is constructed and played, the qualities and character of musical sounds, the laws of sounding-boards, the fundamental laws of tuning, pitch and its perception. etc.

In connection with this a theoretical study of all the orchestral instruments is made and their qualities and use explained.

The laws governing rhythms, accents, notation, natural and artificial groupings, embellishments, accidentals, metronomization, tempo-marks, pedaling, fingering, and other technical points of the science of music, are next studied in their practical application.

A study of musical forms now follows; the simple song-forms are examined and analyzed; a knowledge of figure treatment as used by Beethoven and Bach on the one hand and Wagner on the other is acquired. The different forms of scales used by composers in different countries or epochs are studied, not with a view to composition, but in order that they may be recognized by the future teacher. Sonata-forms of different epochs, but chiefly those of Mozart and Beethoven, are dissected and explained.

The vocal forms are also analyzed, the application of the strophe and the art song-forms being prominent here. Meters and metrical construction are taught, beginning with hymn meters and continuing to the larger forms. The connection

THEORETICAL COURSES

between the meter of poetry and that of music, and the laws governing the combination of word and tone are studied. The aria, the scena, the lied, the ballad, the recitative, and other vocal forms are examined. The mass is studied and its numbers explained.

The contrapuntal forms are next taken up and a recognition of double and triple counterpoint acquired. The canonic forms are reviewed. Finally the flower of counterpoint, the fugue, is analyzed and a thorough examination of "The Well-tempered Clavichord" concludes the regular course of Theory, which is far more practical than its name might indicate.



LANGUAGES

THE attention of those desirous of taking up the study of German or French is directed to the opportunity afforded by the Conservatory Course in Languages. It is thorough and practical enabling the pupil to make satisfactory progress, where application is given and earnest endeavor made to absorb instruction and excel. German is a study that well repays the student, and the particular advantage is at hand of tuition by an excellent teacher, one thoroughly familiar with the most modern method of imparting instruction.

THE MEISTERSCHAFT SYSTEM FOR LEARNING TO SPEAK THE FRENCH AND GERMAN LANGUAGES

In our times, when international intercourse is constantly increasing, when steam and electricity are uniting the whole world into one great brotherhood, when the deep thoughts of philosophy and the marvelous discoveries of science are no longer confined to any one tongue, but are almost simultaneously expressed and carried out by all great civilized nations, *the practical mastery* of modern languages, has become an absolute necessity. It is no longer sufficient to teach the pupils the intricacies of the German declensions; *the present civilization demands higher and more practical results.*

Our students must not only know the grammatical peculiarities of German, but must be enabled to use foreign languages just as readily and correctly as their own; they must not only be acquainted with the classical masterworks

LANGUAGES

of the Germans, *but must speak and understand the practical, everyday language of common life.*

Everybody knows how languages are taught in our schools and colleges. For four, five or more years our young men study various text books and manuals. They learn to parse, to analyse, to decline and conjugate; they can repeat whole pages of grammatical rules and foreign words by heart, and yet in going abroad they are utterly unable to ask for the common necessities of life in idiomatic German, and fail to understand the polite utterances of even a waiter or chambermaid. The object of the "Meisterschaft System" is to learn a language as child learns his own.

Every parent can tell you that long before a child can talk he understands what is said to him. The sounds he has so frequently heard suggest ideas to him, and he naturally associates with certain objects, facts, actions, commands, etc., and thus the language becomes his own. A faithful student of this system, as it is taught in the Conservatory of Music, Peterborough, should be able to learn enough in two terms, as to enable him to carry on an intelligent conversation.

The Conservatory course in French is also taught by the Meisterschaft System.

INSTRUCTORS

GERMAN—REV. E. A. LANGFELDT, M.A., rector of St. Luke's Church, Peterborough. Rev. Mr. Langfeldt is a native of Gustrow, Mecklenburg, North Germany, and is a graduate of Rostock University.

FRENCH—J. V. CUSIN is a Parisian and a graduate of the University of Paris, a cultured gentleman, formerly teacher of French in Victoria University, Toronto, and now Principal of the Meisterschaft School of Toronto.

K I N D E R G A R T E N

BY means of Kindergarten methods and music, material, games, songs, finger gymnastics, rhythmic and other interesting exercises, the child's love of play is utilized to make the study of music more enjoyable. This method recognizes the fact that music exists in the heart and mind of the child, and aims at educating and developing it, and cultivating a genuine love for music. Through the ear comes the enjoyment of music, and the auditory exercises train the ear to accurate listening, and develop tone thinking and tone production, which, with the breathing exercises, lay the foundation of vocal culture.

INSTRUCTOR

MISS ESTELLA FOY, is a most successful teacher and a competent musician, being a graduate of the Toronto College of Music. She excels in her specialty, that of imparting instruction by the Kindergarten Method.

Concerning the Kindergarten Method

In your family, is there a boy? Have you a little girl? Are they between the ages of 5 and 12? If they are, then this question is before you: Do you wish to endow them with something which will be a life-long pleasure, something that will repay you, in pure satisfaction and enjoyment, all that

KINDERGARTEN

you expend upon it, something that will ensure to them refinement of mind and a greater breadth of culture, something that will raise them above the average of their fellow creatures, something which any man or woman may be proud to possess—a good musical education?

Then read what follows:

Perhaps you reply that your children are not musical, that they have not any desire for music, that they have no talent for it.

A few years ago such a reply would have been unanswerable, but it is no longer so. In order to become musical now, natural talent, in the beginning, is not essential, a naturally good ear is not necessary, a natural sense of rhythm is not necessary, a natural love of music is not necessary, natural perseverance is not necessary. None of the preliminary conditions which were necessary a decade ago are needed now, because the teacher can make them, as it were, to order. He can develop in his pupils the things necessary to make them musical.

But if your children are musical, if their ear is good, if their taste is naturally correct, if they rejoice in music—then so much the better. The same methods which make musicians slowly out of duller children will advance your talented ones with a rapidity and thoroughness which will surprise you.

And if these things are true of boys, they are a thousand times more so of girls. There are few things which are so great a factor in a girl's social success as is a good musical education.

KINDERGARTEN

But to acquire such an education for your children is not a task to be carelessly undertaken, nor is it one easily achieved.

You have seen the sons and daughters of your friends sent to schools and seminaries and conservatories, where a musical education has been guaranteed, and you have seen many of them—nay, most of them—fail. Perhaps they have abandoned the study of music altogether. Perhaps they have learned to rattle a waltz or a two-step without heart or care. Possibly, they have practiced a Beethoven sonata or a Bach fugue, which they play in such a way as to weary even themselves. But are they really musicians? Do they play beautifully? And why? The simple truth is that the children who have failed were never taught to love music. The mere mechanism—the dry theory of the art—has been thrust upon these little ones while its beauty has not been shown to them. It was as if the spirit of music were immured in some dark prison, like a damsel in a medieval romance, compassed about with every imaginable difficulty; and the poor little children have been expected to emulate the heroes of old—to brave all opposition to overcome every obstacle in order that the damsel might be freed—that the *musikgeist* might be theirs. In the old romances but one hero in thousands met with success, and so it has been with the little pilgrims who have wandered through the dismal places of the world of music. One has become a musician while a thousand have remained stiff, uninteresting, conventional amateurs, or have abandoned music entirely.

ART DEPARTMENT

TEACHER

AMY K. BENNET, teacher of The Pennsylvania Academy of Fine Arts, Philadelphia ; Pupil of William M. Chase, New York, and of Irving R. Wiles, Art Students' League, New York.

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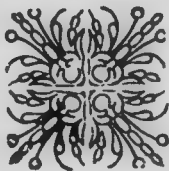


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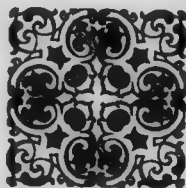
DIPLOMAS are granted to those pupils in the regular course whose record is sufficiently high and who pass the Final Examinations, but pupils who make unsatisfactory progress are not allowed to take the examinations. The Musical Director and the members of the Faculty will do their utmost to secure positions as teachers for graduates of the Conservatory.

Students, who have taken at least one year's tuition in any of the several branches, and whose record is sufficient to warrant the endorsement, may be given a certificate of preference in the particular study upon which the record has been gained.



CONCERTS AND RECITALS

 SERIES of weekly recitals are given in which pupils of all grades, excepting the most elementary, are from time to time permitted to take part in playing before audiences where the confidence and self-control, so necessary for public performances, are stimulated. The value and importance of such opportunities cannot be over-estimated, especially to students who are preparing for the musical profession.



THE DUTY OF PARENTS

SOME parents think they are doing the right thing when they say to their child who neglects to practice: "Now, if you won't practice, we will make you give up your music." Nothing will be more welcome to a lazy pupil than to throw up that seemingly burdensome task of learning. To study means to have sufficient force of character to pursue a thing even if difficult. Now, this continuity of effort is very rare among children. It is therefore the duty of parents to always remind their children of practicing, and to insist on a certain time for it.

If parents will not persist in having carried out what is good for their children, what perseverance can you ever expect to see developed in their offspring? If children should be permitted to act as they please about going to school, the majority of the next generation will be quite ignorant. There must be regularity in taking lessons, and studying the same, or little can be accomplished. A child cannot see the necessity of working; learning is the accumulation of a capital for future use. The child gets all its nourishment, clothing and shelter free, and lives the happy dream that it will continue thus into the dim and far-off future.

How many persons would work if they had all the necessities of life free and everything they could wish for? It is compulsion of some kind that makes workers of us all. Parents should compel their children to study (work), but not try to scare them into it with threats.

THE METRONOME



MUSIC-ROOM without a metronome is not fully equipped. Suppose a composer indicated by metronome marks the speed of his piece, how are you to know beyond a doubt the exact tempo of it without consulting the metronome? Then the metronome is such an excellent instrument to be used in *time-cures*. There may be a difficult place in your piece, the notes and fingering consume your entire attention, and, before you are aware of it, you are playing that particular place out of time. Your teacher will tell you of your failing, but you could have found it out before the lesson if you would have tried it with the metronome.

To play strictly in time like a machine is difficult and unnatural. In a spirited performance there will be a gentle swaying of time, induced by the various climaxes of the music, but the current of feeling for regularity must underlie it all. With some players this feeling for time is very weak. Then the metronome can be made to help to overcome this defect. A bitter medicine to take, to be sure, but the only cure. A pupil who is lacking in time should be made to beat the time with the metronome aticking. The speed can be made to vary, in order to strengthen the the perception of longer or shorter time-units. The pupil should count by numbers two, four, and three-part measures. The foot may be made to mark the heavy beats. Scales and arpeggios should be practiced in groups of tones of twos, threes, fours and sixes. Then easier studies and pieces should be practiced with the

THE METRONOME

metronome. Always keep up with the tick of the machine. Gradually increase the speed. Finally you will learn to play in good time without the metronome. Only he who has a perfect feeling for correct time will attain that mastery and freedom necessary in true musical expression. Time is the backbone of music.



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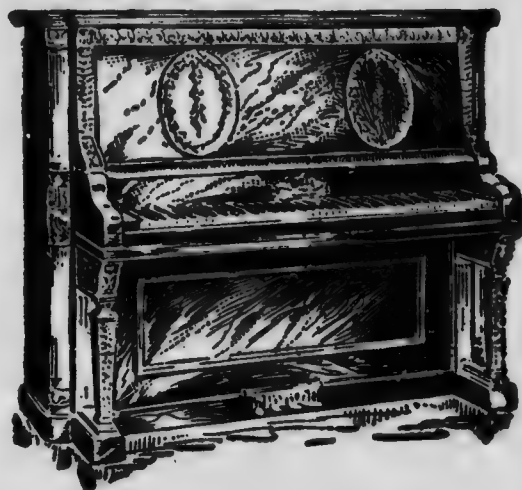
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